

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 77.]
Registered for Transmission Abroad.

MAY 1, 1889.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.

JOHN FRANCIS BARNETT.

BELONGING to a musical family—the son of Joseph Barnett, a professor of singing happily in practice at the present time, and nephew of the celebrated composer, John Barnett, the *doyen* of English musicians—the subject of this brief memoir, had in childhood the advantages of judicious training. Lessons given him by his mother, a pupil of Sterndale Bennett, were supplemented by instruction in pianoforte playing imparted by Dr. Wylde. On arriving at the age of thirteen, he, in 1851, competed for the King's Scholarship at the Royal Academy of Music. That there was something in the boy's appearance at that time which indicated the possession of uncommon talents may be gathered from the following incident:—Whilst waiting to be called before the board of examiners, young Barnett and his father, also present, found themselves in the company of other candidates, with their relatives. In the midst of a conversation, maintained by Mr. Barnett and one of the latter who had also brought a son to the trial, a gentleman suddenly interrupted the colloquy with the assertion, "I can point out the lad who will to-day win the scholarship," drawing at the same moment attention to the juvenile Barnett. "Tell me," he continued, "the name of that lad, that I may from the newspapers satisfy myself of the truth of my prediction." Master Barnett not only obtained the scholarship on that occasion, but also secured, two years later, the prize a second time, by which he was enabled to complete four years' study at that institution.

When young Barnett had been only a year at the Royal Academy, Dr. Wylde proposed that he should play at the new Philharmonic Concerts. The directors demurring on account of his youth left the decision of the matter with Spohr, the great composer, then conductor of the orchestra of that society. After hearing the lad play Mendelssohn's D minor concerto, Spohr inserted that work in the programme, and on the evening of performance led the boy by the hand to the platform to take the solo part therein. Master Barnett appeared several times at those concerts before going to Leipzig, where he entered upon a course of studies at the conservatoire, having at the pianoforte Moscheles and Plaidy for masters, with Rietz, Hauptmann, and Richter as instructors in composition and counterpoint. Returning to London with the *prestige* accruing to one who had played at the renowned Gewandhaus Concerts, he renewed success at the New Philharmonic in a performance of Beethoven's C minor concerto, a proceeding which paved his way to the platform of the old Philharmonic at the time when the concerts of that society were under the direction of Sterndale Bennett.

John Francis Barnett's first composition of importance, a symphony in A minor, was performed in 1864 by the Musical Society of London. The favour accorded this work did not escape the attention of the Birmingham Festival Committee, who, ever on the watch for novelty of merit, offered the rising musician a commission to write a secular cantata for their next meeting. The subject adopted by the comparatively unknown writer for a first essay in this important branch of art was suggested to him by Noel Paton's picture illustrating Coleridge's poem, "The Ancient Mariner." So deep and abiding had been the impression made by that work, that the theme came to his mind the instant he received the gratifying message of the committee. Setting to work in real earnest he wrote the whole of the music of the cantata, except the tenor air, "The Harbour Bay," within the space of three months. When produced at the Birmingham Festival of

1867, the *Ancient Mariner* won immediate and unqualified success. As a consequence of this happy result it was included in the programme of the Worcester Festival, and speedily became a work in greatest favour not only with leading choral societies of the United Kingdom, but also with musical institutions of India, America, and Australia.

Popularity so general and spontaneous prompted the Birmingham Committee to request Mr. Barnett to provide them with a cantata for their Festival of 1870 when *Paradise and the Péri* was introduced to the public. In 1875 his sacred cantata, *The Good Shepherd*, was brought out at the Brighton Festival; and in the following year his oratorio, *The Raising of Lazarus*, was performed at the Hereford Festival. For the Leeds Festival of 1880, he wrote the cantata entitled *The Building of the Ship*, which gained very warm approval, the chorus, "Thus with the rising of the Sun," being enthusiastically encored. Certainly, this number is one of the most animated and realistic pieces ever written by Mr. Barnett, depicting as it does sights and sounds which made such a deep impression upon him when visiting the busy dockyard of Portsmouth. During the last season of the Philharmonic Society, his "Pastoral Suite" was performed in St. James's Hall—a work originally brought out at the Norwich Festival of 1881, but since then extended and elaborated by the author. Although orchestral and choral compositions have occupied so much of Mr. Barnett's time, yet it would be wrong to say that he has been unmindful of claims upon his attention made by the instrument of his predilection. Amongst many pieces written by him for the pianoforte which are worthy of highest praise, his "Nocturne," "Valse Brillante," "The Ebbing Tide," "Elfand," and "Tarantelle," might be classed. The beautiful song, "The Golden Gate," should be quoted as an example of his vocal works; while a quartet in D minor, and a trio in C minor, reveal his ability as a composer of chamber music.

The portrait of Mr. Barnett is from a photograph by Messrs. Bassano, of 25, Old Bond Street, W.

CURRENT NOTES.

THE Richter concerts will form in many respects the most important musical events of the London season. Commencing on the 6th of May the series will occupy the Monday evenings at St. James's Hall until the 8th of July, when Berlioz's *Faust* will be given. More fully than ever will Wagner be represented. In addition to excerpts from his works which have already been played at these concerts, complete scenes from his music-dramas will be performed; to wit, the second scene from Act I. of *Tannhäuser*, including the great duet between Venus and Tannhäuser, and the famous song of the hero; with the fourth scene from Act II., and the closing scene from Act III. of *Die Walküre*, comprising together Brünnhilde's announcement of Siegmund's doom, and the duet allotted to Wotan and Brünnhilde. Of course, the programme includes such favourite pieces as the *Vorspiel*, *Die Meistersinger*; the "Siegfried Idyll"; the "Walkürenritt," *Die Walküre*; the *Vorspiel und Liebestod*, *Tristan und Isolde*; with the "Vorspiel" and *Charfreitagszauber*, *Parsifal*. Three of Beethoven's symphonies, the "Eroica," "Pastorale," and the No. 8 in F are in the selection, together with Mozart's symphony in D (Köchel No. 504); Schumann's in B flat (No. 1); Brahms's in F (No. 3); and Dvôrak's symphonic variations. The honoured names of Mendelssohn and Cherubini, with those of



Glinka, Marschner, and Liszt, are also in the programme. But, in compliance with the loudly expressed wish of subscribers the two musicians whose works are to receive the fullest attention are Wagner and Beethoven.

SARASATE, the celebrated violinist, will give a series of concerts in St. James's Hall, on the following Saturday afternoons:—May 11, 18, 25; June 1, 8, and 15. The renowned artist will be supported on each occasion by a full orchestra. Conductor: Mr. W. G. Cusins.

MISS MARIAN MCKENZIE, the esteemed contralto, will give a concert at Dudley House on Friday, the 24th of the present month.

MR. LAWRENCE KELLIE announces that he will give three vocal recitals at Steinway Hall on May 7, 28, and June 11.

A NEW society, the "Musical Guild," formed by ex-students of the Royal College of Music, will give a series of concerts in the Kensington Town Hall on May 22, 29; June 12 and 19.

PROMPTED by recent success of the Leeds-singers, the members of the Bristol Orpheus Glee Society have resolved to submit their vocal art to the judgment of a Metropolitan audience, called together in St. James's Hall on the first of June.

MADAME VALLERIA, supported by distinguished artists, will make a provincial tour in the autumn of this year.

THE third smoking concert of the Stock Exchange Male-voice Choir was given on Wednesday, April 3, when an excellent programme was efficiently interpreted, the part-song, "Absence" (Hatton), and the glee, "All hail! thou Queen of Night" (Martin), being especially effective.

MR. L. MAYER has concluded arrangements for the production of Verdi's *Otello* at the Lyceum Theatre, where it will be performed for the first time in England, on Friday the 5th of July. The enterprising *impresario* has engaged for the occasion the same artists who have appeared with so much success in the work at La Scala, Milan. Signor Oxilia will play *Otello*; M. Maurel, *Iago*; and Signora Gabbi, *Desdemona*. Signor Faccio, the popular conductor at La Scala, will have under his command an orchestra and chorus of two hundred executants, brought from Milan expressly to assist in introducing the opera to a London audience. Whilst recently visiting Verdi at the Doria Palace, Genoa, the renowned composer informed Mr. Mayer that *Otello* would prove, as far as the stage is concerned, the last effort of his pen, since he had firmly resolved not to write another opera. English amateurs are looking forward with interest to the performance of this final work of the illustrious musician whose genius has upheld the towering fame of his native country.

SHOULD Mr. W. de Manby Sergison succeed in establishing on a satisfactory basis the series of chamber concerts which is now occupying his attention, he will confer a boon upon professors and the musical public. Maybe the time is near at hand when English players, weary with waiting, shall really have a chance of being heard in trios and quartets of the great masters; when amateurs, longing for a change of executants, might learn that there are in this country scores of thoroughly competent young artists ready and willing to relieve the veterans of St. James's Hall.

BEING without any sort of guarantee fund, and having a subscription list for seats amounting to less than £100, the Committee of the Wolverhampton Musical Festival decided on Wednesday, the 3rd ult., to abandon the project of holding a meeting in the forthcoming autumn. This is a sad ending to that which appeared a flourishing institution. When started twenty years ago in an unpretentious manner the festival met with support so

flattering as to induce the promoters to enlarge its sphere of action. Hence for the next occasion a more complete band was formed, a fuller programme prepared, and a more expensive class of singers retained. A single day not being, as heretofore, sufficient to bring into play all the resources at command, it was resolved to make it a two days' festival. And this extension of the original scheme was regarded as merely preparatory to the establishment of a triennial festival, vying with that which has made Birmingham renowned throughout the world. Unfortunately, local Wolverhampton would fain soar as high in musical regions as the capital of the Midlands, and the result has been as disastrous as that which befel the ambitious Phaeton.

IN one respect the collapse of the Wolverhampton Society must be regarded as a general loss, for thereby aspiring English musicians are deprived of one of the very few opportunities which have lately been granted them for placing before the public their most important compositions. The mere chance of having a work received by a festival committee proves a stimulus strong enough to urge even the most indolent brain into activity. Without the prospect of such an opening the most industrious would be tempted to pause; for what profit is there in labour so arduous and prolonged if the results thereof lie for ever hidden away? Locked up in manuscript, thoughts yearning for utterance are doomed to silence. Their owner may be proudly conscious of their existence, and, with pardonable egotism, might point out to this patient friend and that faithful admirer the beauty of ideas, the products of his brain, yet to society at large, for the light of whose countenance he longs, they might as well had never been born. Are not the creations of his fancy subjects of another world, needing a medium wherewith to hold communion with mankind? When that medium is nothing less than a full orchestra, then the composer, finding instrumentalists so mercenary as to insist upon payment for rehearsal as well as performance, and being himself without an encouraging balance at his bankers, is altogether at a loss to know how to introduce the beloved progeny of his imagination upon the public stage. In accordance with the caution of their race, publishers withhold support until success is assured, and concert-givers refuse to risk expenses because, forsight, the public, lacking all curiosity, are content to remain in ignorance of the revelations of genius. At such a time as the present, when Richter, holding Wagner with one hand and Beethoven with the other, is powerless to help; when Manns, wearied with failures, has little heart for further ventures, and Mackenzie is entertaining an American, at such a moment the English composer regards the dissolution of a provincial festival society as nothing less than a cruel stroke of destiny.

THOUGH loss has been sustained by the erasure of the name of Wolverhampton from the list of provincial music meetings, compensation has been obtained by the inscription thereon of that of Lincoln. In the magnificent cathedral of that ancient city a festival is to be held on the 19th of June. It will be vain, however, for composers to take down their manuscripts from shelves wherein they have rested, as the programme of the two performances is made up entirely of works long ago established in public favour, to wit, Mendelssohn's *Elijah* and *Hymn of Praise*, together with Handel's *Dettingen Te Deum*. Probably the committee were influenced in coming to a decision which excluded everything new by ascertaining that novelties were generally attended with pecuniary failure. Surely they are not deserving of censure because they do not see clearly the way to act as pioneers of art. Were they to call for a vote of confidence from the people whose interests they are serving, they would doubtless receive a very satisfactory reply, for country folk are apt to be content with music that pleased their forefathers. Indeed, why should they not? Assuredly nothing can be found so well suited to tastes uninitiated by modern excesses in art as the robust strains of Handel. And for the gratification of this healthy appetite an unexceptionable programme has been prepared. Of late years London has

shown a disposition to impose upon the provinces the labour and expense of trying the quality of new works. If metropolitan audiences are resorting to the device, *Fiat experimentum in corpore vili*, the people of the Eastern counties are resolving that the process shall never be carried out at their music meetings.

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RUSSIAN music formed the leading feature of the Third Philharmonic Concert of the present season. Tschaikowsky was present to conduct his pianoforte concerto (Op. 23), the solo player being M. Sapellnikoff, whose remarkable execution aroused the enthusiasm of the select audience. It should be remembered, however, that, contrary to appearances, members as well as subscribers of the venerable society are readily subjected to influences which creep in to agitate the otherwise calm and frigid atmosphere of regions exclusively their own. What, indeed, could prove more disturbing to the serenity of those musical philosophers than the daring and turbulent exploits of an inexperienced youth? Yet they were positively set ablaze by sparks struck from the wires of his instrument. Under normal conditions they would have stayed awhile to examine in a business-like way the composition, weighing this phrase with that, and one section with another, in order to ascertain whether the balance of parts was faithfully maintained. But the startling effects wrought by the supple fingers and elastic wrists of M. Sapellnikoff hurried them away from the usual placid course of decorous criticism. However, they had an opportunity of passing a cooler judgment upon a new orchestral suite in D (Op. 43), by Tschaikowsky, their verdict being upon the whole favourable to the work. Mozart's symphony in E flat was magnificently performed by the band directed by the society's conductor, Mr. Cowen.

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GOUNOD'S *Redemption* was performed by the Popular Musical Union in St. Jude's Church, Whitechapel, on Wednesday, April 3rd, when the sacred edifice was crowded by a congregation listening in an earnest and a devout manner to strains illustrating events the most stupendous in the world's history. On the following Saturday, upwards of 5,000 persons assembled in the magnificent hall of the People's Palace, Mile-end, to listen to the same oratorio interpreted by members of the "Union." Throughout the evening the choir distinguished itself by singing at once refined and effective; while the orchestra fairly overcame the difficulties presented by the elaborate "score" of the French musician. The time is come when it is no longer just or necessary to refer to members of the "Union" as amateurs without advantages equal to those enjoyed at the West-end. Nearer the truth would it be to say that oratorio is studied and practised more industriously in the East-end than in any other district in London. The principal singers on the occasion under notice were Miss Robertson, Miss Hilda Wilson, Mr. Kent Sutton, Mr. Pope, and Mr. B. H. Latter. Conductor: Mr. W. Henry Thomas.

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SCHUMANN'S cantata, *Paradise and the Peri*, was performed on the 11th ult. by the Tufnell Park Choral Society.

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THIRTEEN students of the Royal Academy of Music competed on Monday, April 15th, for the Llewellyn Thomas prize, which was awarded to Miss Lizzie Neal. On the same day the contest for the Evil prize ended in favour of David Hughes. On the evening of the following day, the Students' Orchestral Concert took place in St. James's Hall.

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AFTER the Popular Concert, the last of the season, held on the 15th ult., Herr Joachim was presented with a Stradivarius violin in recognition of services rendered to art during fifty years of professional labour.

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MESSRS. JOSEPH LUDWIG and W. E. WHITEHOUSE are giving a series of four chamber concerts in Princes' Hall, the first taking place on Tuesday evening, the 30th ult.

DR. BRADFORD gave his eleventh "terminal" organ recital at the Royal Naval School on the 8th of April, when the school choir assisted in a performance of sacred music.

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THE committee of the Sunderland Philharmonic offer a small prize for the best essay on the function and influence of choral societies, the competition being restricted to members of the Sunderland Society.

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DR. H. A. HARDING, F.C.O., was presented on the 28th of March by pupils and friends with a silver coffee pot, and a purse containing 200 guineas, in recognition of excellent work done as organist of the parish church of Sidmouth, a post held by him for sixteen years. Dr. Harding has just been appointed organist and director of the choir of S. Paul's Church, Bedford.

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A CANTATA by Mr. J. M. Coward, entitled *The Fishers*, was performed at the Portman Rooms on Tuesday evening, the 9th ult., by the Victoria Musical Society. While the work in its entirety may be ranked amongst the most engaging productions of the day, there are certain numbers in it which will surely become special favourites. Amongst these are the tenor song, "Thoughts of Home," and the part-song, "Repose." On the occasion under notice, the principal vocalists were Miss Griffin, Miss Saunders, Mr. Kelly, Mr. Powell, and Mr. Franklin, the choruses being rendered by the choir of the society.

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YOUNG singers should be cautioned against the peril that lies in following the methods of vocal delivery adopted by members of the dramatic profession. True it is that much may be learnt from masters of declamation, but knowledge thus acquired should not be gained at the expense of true vocalisation—an art, by the way, just now out of fashion. The presence of that particular art is not at all necessary to create an effect such as that wrought by Mrs. Bernard Beere at concerts lately given in the Steinway Hall by Mr. Isidore de Lara. By powerful displays of passion that clever actress kindled enthusiasm in her audience who did not for a moment stay to enquire whether the means employed by her were beneficial or injurious to the purely vocal organ. Satisfied, nay charmed, with the result, they cared not for the medium which worked the spell. It is to be feared that the young singer will grow impatient of studies, which have for their object the training of a voice like to a perfect instrument, when he sees that success can be grasped without expending years of labour in the effort to become a vocal artist. Should he, however, neglect his scale practice and solfeggi for declamation, he will soon discover the result; his voice will be found deprived of its primitive quality, forced out of its natural register, and wrecked of all its beauty.

* * *

TIDINGS of the death of the Rev. Sir Frederick Gore Ouseley have occasioned unfeigned sorrow amongst all followers of the musical art. The more elderly members of the profession are especially grieved at the loss of a gentleman who at one time stood as their sole representative amongst the dignitaries of the Anglican Church. When Sir Frederick was appointed Professor of Music at the University of Oxford, both the organist and the singing man were not held in such regard as they now are by the clergy. To his influence, in some measure, it is that the attitude of priestly master has been exchanged for one more becoming a fellow-worker in a holy cause. Sir Frederick lived to see the art he so ardently and faithfully loved raised from its low estate to a place of honour. He found it a miserable drudge of the church, and left it generally esteemed as a handmaiden of religion. In its passage up to dignity he was ever present with a helping and guiding hand. Though rejoicing in its onward movement, he did not approve of currents which seemed to drive music out of its ancient course. He had not full sympathy with the emotional, or, as he might have said, the sensational character of music recently written for the Church. Being a conservative in art, Sir Frederick

clung to old forms of counterpoint; hence his compositions are in perfect accord with those written by the best and most learned cathedral musicians of former days. It is possible that his services and anthems will be in familiar use long after the sentimental effusions now popular are utterly forgotten. Mourners are not called upon to rear a structure, or to establish a scholarship to perpetuate his name, as the beautiful church, St. Michael and All Angels, which he erected at Tenbury, together with St. Michael's College, are lasting memorials of his bounty and piety.

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HERM STAVENHAGEN exhibited many qualities of a remarkable kind at his pianoforte recital in St. James's Hall, on Monday, April 8th. In the performance of each piece in the programme, clearness of representation was never absent, the phrases being distinctly defined, the sections faultlessly shaped and properly fitted together, and all details made to contribute to the formation of a well-balanced tonal structure. This was brought about partly by a perfect command of the key-board, and partly by stripping the several subjects of all accumulations which tradition had encrusted upon them. Under his hand the themes appeared in a state of absolute freshness, for the musical pictures were to be seen divested of the clouding varnish added from time to time by improvers (!) of old masters. Possibly some of the listeners felt the want of the mystery which lies in obscurity, others the lurid glow which dazzles the sense; and, wanting effects similar to those illustrated in a sister art by Salvator Rosa, the interpretations of Stavenhagen might, to such persons, have appeared uninteresting. There were many present, however, who gratefully appreciated the bloom which graced the themes. In it there was no particle of sickliness; no, not even in those by Chopin, whose music was rendered by Stavenhagen free from the feverish sentiment with which it is often tainted. Excess of sweetness is not likely to become a failing with Stavenhagen. On the other hand, by indulgence in a too vigorous handling of subjects, he not infrequently lays himself open to animadversions. Yet it must be said for him that in his wildest moments he never works confusion. His forces, turbulent as they appear, are always under the direction of a steady nerve and cool brain. Were it otherwise, one would be inclined to forgive him, since it is but natural that he should show himself at the pianoforte in his true character, that of a young giant rejoicing in his strength.

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THOUGH written more than twenty years ago, M. Benoit's ambitious work, entitled *Lucifer*, did not obtain a hearing in this country before Wednesday, the 3rd ult., when it was performed in the Albert Hall by the Royal Choral Society. The poet, M. Hiel, was resolved that the subject submitted to the composer should not be lacking in appeals directed to the imagination. The story runs thus:—At the approach of the Arch Fiend upon the scene, the solid world is shaken to its foundations. Lucifer, defying Heaven, declares his purpose, the ruin of mankind; and calls upon Earth, Fire, and Water to do, as ministrants, his bidding. These enforced servants point out to their master the methods by which they intend to compass the destruction of the human race. Failure attends, however, those evil designs, and their promoter is driven to his doom, while heavenly voices are heard in praise and thanksgiving. The chief defect of the book lies in the absence, saving the presence of "Lucifer," of any personality other than characters that are mere symbols representing the elements. The composer has taken advantage of opportunities afforded by the work for the massing together of choral forces, and for the utilising of a powerful orchestra. Hence, the choruses are often very imposing and the instrumental movements highly impressive. The solo pieces were also effective. A duet, sung by the soprano (Madame Lemmens Sherrington) and the contralto (Madame Patey) is charmingly written; and the melodies, allotted on this occasion to the tenor (M. Hensler) and the bass (M. Fontaine) are full of merit; while the strains for the title-part, declaimed as they were with splendid energy by the baritone (M. Blauwaert), are intensely dramatic. Mr. Barnby guided the huge orchestra with consummate

skill, and to this gentleman the thanks of the London public are due for the introduction of a most interesting work.

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AT the Crystal Palace Berlioz's *Faust* was performed on Saturday, the 6th April, the vocalists being Mrs. Hutchinson, Mr. Edward Lloyd, Mr. Brereton, and Mr. Hilton. On the 13th, a new pianoforte concerto, by Mr. J. C. Ames, was introduced to the public, the solo player being Mr. Oscar Beringer. The programme included also Mr. Thomas Wingham's serenade in E flat, and Sir Sterndale Bennett's beautiful "Naiads" overture. On the 20th, Mr. August Manns, the indefatigable and accomplished conductor, held his annual benefit concert. The occasion will be long remembered by those present, on account of the extreme surprise with which they listened to a new Symphony in C minor, the first production of Mr. Frederic Cliffe, a musician up to that moment absolutely unknown as a composer. It was unanimously acknowledged that an English writer of great ability and lofty aims had in him been discovered.

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ON Good Friday the following concerts were held:—At the Albert Hall, Handel's *Messiah* was rendered by the Royal Choral Society with Madame Nordica, Madame Bella Cole, Mr. Banks, and Mr. Mills as principal singers, and Mr. Barnby as conductor. At St. James's Hall, Rossini's *Stabat Mater* was given, with Mrs. Hutchinson, Madame Patey, Mr. Edward Lloyd, and Mr. Brereton as soloists. At the Crystal Palace, a selection of sacred pieces was performed; and at the People's Palace, Mile End, Handel's *Messiah* received interpretation at the hands of amateurs of that district assisted by competent vocalists.

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AN Easter Musical Festival was organised by the spirited directors of the Great Assembly Hall, Mile End Road. A small band, including a few professional players, and the choral society of 300 members attached to the establishment, together with a goodly company of well-known solo singers, were sufficient to give satisfactory interpretation of a programme embracing Handel's *Messiah* and *Belshazzar*, as well as Mendelssohn's *Elijah* and *St. Paul*. There was a large attendance on each occasion.

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MR. AUGUSTUS HARRIS has become a director of the Carl Rosa Opera Company. Once upon a time Mr. Gye and Mr. Mapleson joined forces with a result unsatisfactory to both alike. All who have the interest of opera at heart will be disposed to wish prosperity to the union now formed.

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MESSRS. AUGUSTUS HARRIS AND CARL ROSA will not, however, enjoy a monopoly, as Mr. Mapleson starts an opposition at Her Majesty's Theatre, on the 25th of the present month. Let the enterprising gentleman secure the services of a really good soprano, and he will assuredly prove a very formidable rival.

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THE new opera, *Doris*, brought out on Saturday night, the 20th ult., at the Lyric Theatre, has not, up to the present moment, fulfilled expectations raised by the extraordinary success of its immediate predecessor, *Dorothy*.

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DURING the course of the present month, Mr. Joseph Bennett will deliver four lectures at the Royal Institution, on the "Origin and Development of Opera in England." That discourses by so eminent an authority will soon be published, may be taken for granted.

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SIR JOHN STAINER will conduct his cantata *St. Mary Magdalene* in Truro Cathedral, on Tuesday, May 21st. Mr. G. R. Sinclair (the Organist of the Cathedral) will preside at the organ.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

If business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



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he 20th in**"LUTE". N° 77.**INSCRIBED TO HIS FRIEND
CHARLES COLLINS, Esq.PRICE 2d
TONIC SOL-FA 2d**"THERE IS A GREEN HILL".**
Anthem.Words by
MRS ALEXANDER.

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There is a green hill, far a-way, with-out a ci-ty
There is a green hill, far a-way, with-out a ci-ty
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There is a green hill, far a-way, with-out a ci-ty

wall. was cru - ci - fied, Who died to
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wall. was cru - ci - fied, Who died to
wall. Where the dear Lord was cru - ci - fied, Who died to

save us all, who died, . . . who died . . . to
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 save us . . . all. We may not know, we
 save us . . . all. We may not know, we
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 f cres.
 f cres.
 f cres.
 f cres.

dim. > ff

to can - not tell what pains He had to bear, but we be -

dim. > ff

to can - not tell what pains He had to bear, but we be -

dim. > ff

to can - not tell what pains He had to bear, but we be -

dim. > ff

to can - not tell what pains He had to bear, but we be -

dim. > ff

we - lieve it was for us He hung, and suf - fer'd there . . .

pp rall.

we - lieve it was for us He hung, and suf - fer'd there . . .

pp rall.

we - lieve it . . . was for us He hung, and suf - fer'd there . . .

pp rall.

we - lieve it was for us He hung, and suf - fer'd there . . .

pp rall.

p Tempo.

He died that we might be for-giv'n, He died to

p Tempo.

He died that we might be for-giv'n, He died to

p Tempo.

He died that we might be for-giv'n, He died to

p Tempo.

He died that we might be for - giv'n, He died to

Tempo.

p

make us good, That we might go at last to Heav'n,

make us good, That we might go at last to Heav'n,

make us good, That we might go at last to Heav'n,

make us good, That we might go at last to Heav'n,

make us good, at last to Heav'n Sav'd by His

cres.

ff > > > *p* dim e rull.
 Sav'd by His pre - cious blood, Sav'd by His pre - cious
ff > > > dim e rull.
 Sav'd by His pre - cious blood. His pre - cious
ff > > > dim e rull.
 Sav'd by His pre - cious blood, His pre - cious
ff dim e rull.
 pre - cious blood. His pre - cious

ff > > > *p* dim e rull.
 blood. There was no o - ther good e - nough to

p *Tempo.*
 blood. There was no o - ther good e - nough to

p *Tempo.*
 blood. There was no o - ther good e - nough to

p *Tempo.*
 blood. There was no o - ther good e - nough to

p *Tempo.*
 blood. There was no o - ther good e - nough to

Tempo.
p

LUTE N° 77.

pay the price of sin, . . . to pay the price of sin, . . .

pay the price of sin, of sin, to pay the price of sin, of

pay the price of sin, of sin, to pay the price of sin, of

pay the price of sin, of sin, to pay the price of sin, of

accel: . . . cres.

. . . He on - ly could un - lock the gate of Heav'n and let us

accel: . . . cres.

sin, He on - ly could un - lock the gate of Heav'n and let us

accel: . . . cres.

sin, He on - ly could un - lock the gate of Heav'n and let us

accel: . . . cres.

sin, He on - ly could un - lock the gate of Heav'n and let us

ff Tempo I^{mo}

in, and let us in, and let us in, and let us
ff Tempo I^{mo} in, and let us in, and let us
ff Tempo I^{mo} in, and let us in, and let us in, and let, and let us
ff Tempo I^{mo} in, and let us in, and let us in, and let us

p Slower.

in . . . Oh! dear - ly, dear - ly, has He lov'd, and
p Slower.

in . . . Oh! dear - ly, dear - ly, has He lov'd, and
p Slower.

in . . . Oh! dear - ly, dear - ly, has He lov'd, and
p Slower.

in . . . Oh! dear - ly, dear - ly, has He lov'd, and
Slower.

f *Tempo I^{mo}*

we must love Him too... And trust... in His re-deem-ing

we must love Him too... And trust re-deeming

we must love Him too... And trust re-deeming

we must love Him too... And trust re-deeming

Tempo I^{mo} f

Tempo I^{mo}

Tempo I^{mo} f

Tempo I^{mo} f

Tempo I^{mo}

p Slower. *dim.* * *pp*

blood. And try His works to... do... A-men.

p Slower. *dim.* *pp*

blood. And try His works to... do... A-men.

p Slower. *dim.* *pp*

blood. And try His works to do... A-men.

p Slower. *dim.* *pp*

blood. And try His works to do... A-men.

Slower.

* If necessary, these 2nd Treble notes may be omitted, but the effect will be better if they are retained.
P&W. 1397.



N
Regis

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